

MCGILL DAILY CULTURE

VOLUME 83 • NUMBER 73

Outrunning the pause of reason since 1911

THURSDAY, MARCH 10, 1994

Singing their grrrrly ideas out



theatre

Girl, Girls, Grrrrs!! by various women artists

BY GAIL BELVETT

Tuesday, I walked in on a rehearsal for *Girl, Girls, Grrrrs!!* and *Rock With You* (remember that old Michael Jackson tune?) was blasting while thirty women sang along in full voice, doing the hustle. Disco with a feminist twist.

These women are the singers, dancers, film-makers, social workers, and single moms that make up *Choeur Maha*, an all female ensemble inaugurated by Montréal based sound artist Kathy Kennedy on International Women's Day 1991.

Choeur has sung in various venues at several community events since their inception. They perform various styles of music from canons and medieval music to pop and gospel— all performed in several languages including Japanese, Arabic, Bulgarian and Cree.

Choeur Maha has been gaining notoriety and popularity — they have been featured on CBC Radio, CBC television's *Citybeat* and *Musique-Plus*, and plan to do a recording this summer.

To pay homage to International Women's Day, *Choeur Maha* will be producing and performing in a cabaret entitled *Girl, Girls, Grrrrs!!* this coming Saturday. The repertoire includes performances by Shawna Dempsey and Lorri Millan, *Choeur Maha*, and rock group Bite.

Dempsey, a native of Scarborough, Ontario and Millan have been working together

since 1989 and are currently based in Winnipeg. Both women collaborate on the writing of the material, and Shawna performs.

Their work focuses around feminist themes with much of their repertoire concentrating on their perception of the female body — often at odds with society's objectification of women's bodies.

They will be performing a piece dealing with Shawna's experiences growing up as a lesbian with her only outlet being ten or so pages of lingerie ads appearing in the *Eaton's* catalogue.

The choir will be performing a couple of ensemble pieces including the Michael Jackson song, as well as K.D. Lang's *Constant Craving*.

I was overwhelmed by the positive energy this group projected. There is no question *Choeur Maha* is more than a choir, but serves as an extended family, support group, political and emotional outlet for its members. It is this empowerment that Kathy Kennedy says is the common thread linking these women together. Coupled with their obvious commitment at delivering a professional performance, *Girl, Girls, Grrrrs!!* promises to be to be an excellent show.

Choeur Maha will be performing Saturday March 12, in *Girl, Girls, Grrrrs!!* 9:00 p.m. At the lion d'or (1676 ontario east). Tickets are \$8 and \$10.



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Events

Today

Association of Yoga and Meditation is having a guest Yoga instructor at 17h30 in the drop-in centre of the Religious Studies Building, room 104 today. Again on Tuesday, March 15 from 18h30-20h30 in Memorial Hall of the Currie Gym.

Jewish Women's Unique Perspective: Guest Speaker Arncu Pouko, Judaic Consultant, Federation CJA. 3460 Stanley, 16h.

Hillel Ness Café: A Night In the Spotlight... music, poetry, comedy, fire-eating, lion-taming. Cost \$2 includes light refreshments. 3460 Stanley, 20h.

McGill African Students Society presents Juliana Abbenyi who will speak on "Confronting the discourse on African Women's marginalization: Reflection of an African Woman." Leacock 15, 18h-20h.

Ukie Day! Today in Room 107 of the Union Building. Perogies, easter eggs and more. Come stop by and check it out.

The Savoy Society of McGill presents the hilarious musical *The Gondoliers* by Gilbert and Sullivan, opening March 10 — students/seniors \$6, general admission \$10. March 11, 12 — students/seniors \$8, general admission \$12. Show opens at Moyse Hall at 20h. Call 398-6826 for information and/or reservations.

Friday, March 11

In conjunction with International Women's Week, the **McGill Muslim's Women's Caucus** will be giving a video presentation with discussion from 14-16h in Union Room 425. Discover the truth about Islam's treatment of women. Come watch *Women of Islam*. All Welcome.

Benefit for the **Anarchist Community Center**, which opened in February. We need funds to do repairs on the space. Bands will be playing including, Luc Bonin, Raymond Savage and General Fools. \$4 donation suggested. 370 Marie-Anne East at 20h. Daycare available, call 845-5486.

Lecture on **Gender, Empowerment and Command Over Property: Insights from South Asia**. Speaker: Dr. Bina Agarwal. Leacock 232 at 18h.

McGill Christian Fellowship: discussion, prayer, singing, fellowship, etc. At the Presbyterian College (Milton and University) 19h. Call Jean for info at 282-7768. All Welcome!

Saturday, March 12

India Canada Students' Association presents its 4th Annual Cultural Show, at Rosemount High School, 3737 Beaubien E. (Metro St. Michel). Shuttle bus services start at 18h. Show starts at 19h. \$8 (adult, advance). \$10

... continued on page 6

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Where consciousness meets guilt

Diverging characters find common ground

Before your eyes get a chance to adjust to the ensuing darkness, she has already grabbed hold of your heart strings. And she never lets go.

She is Rosannah Deluce, an Arizona native who leaves her fiancé at the altar and in her need to escape, drives aimlessly until her car dies in the middle of a remote area in Alaska. She stumbles out of her car, a wedding dress and dainty satin shoes but her only protection against the cold.

In her fear and desperation, she bursts into a desolate cabin, freezing, near death, and encounters Henry Harry. With all the vigor of a toddler on Kit Kats, she relays her story and in so doing, melts the self sustained igloo where he had hidden himself, a hermit frozen in his own reality.

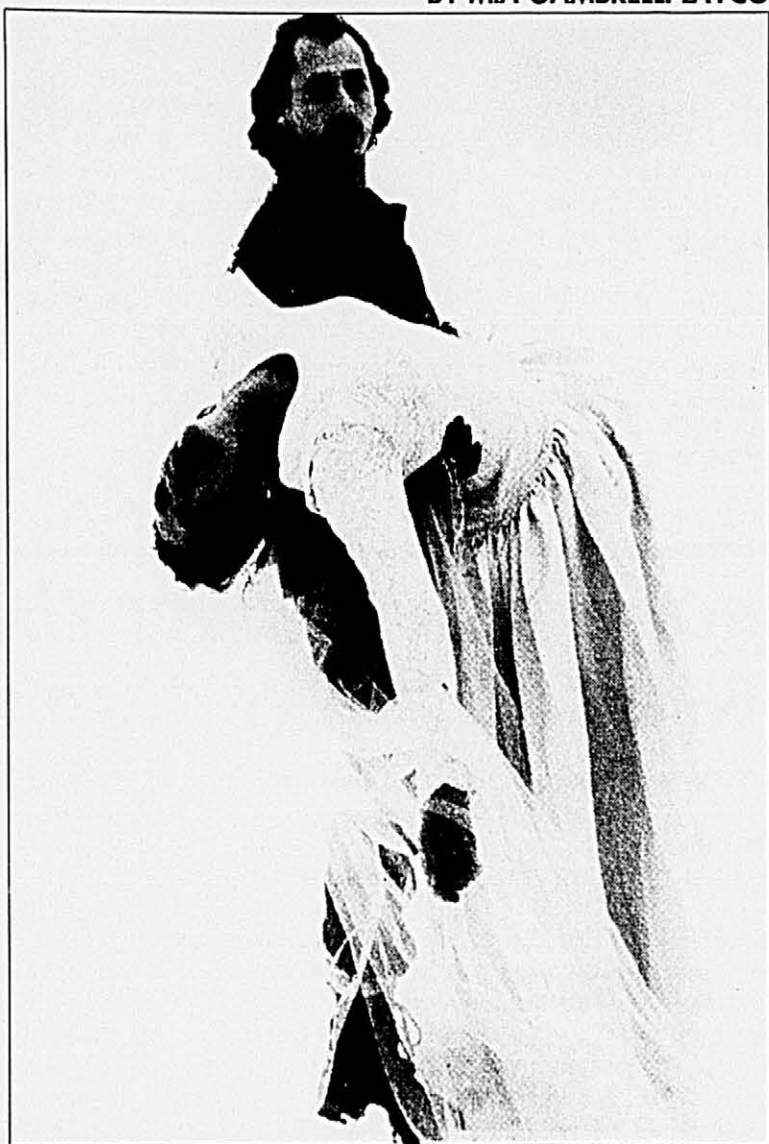
This is the premise on which American playwright Cindy Lou Johnson's tale delves into the souls of two lost characters and tries to find that common strength which has allowed each to prevail despite their respective tragedies.

In Henry lies a man who escapes into the "white out", the awesome Northern blizzards that engulf the entire land and in its fury, spits out a sea of whiteness. It is here where he can escape from the guilt he has carried with him since the fateful day when he failed to catch his baby daughter as she slipped off the kitchen counter.

Rosannah, is herself engulfed by the overpowering force of an

performance Brilliant Traces

BY MIA GAMBRELLI LAYCO



Sylvie Drapeau and Luc Picard in Brilliant Traces

unshared awakening. What once had been definitive was now unfamiliar and frightening — a father who couldn't even recog-

nize her, goals which now seemed unfulfilling and a fiancé oblivious to her newfound cognition that this cannot be all that life holds.

And with all her might, she fights to retain her distinguishability because only in this can she exist in her unshared consciousness.

That which he is so desperately running from, she is desperately running to.

And in their days at the cabin, in their volleying soliloquies, they manage to find refuge in each other. She finds in him the recognition she was so frantically seeking as she hurled through a

"We live alone to prove to ourselves that we can. But we look at a stranger as if it were possible"

— Romain Gary

dimension of confusion. He finds in her the redemption he had been searching for, the acknowledgement that he is worthy of human contact again. Such is the marvel of Johnson's romantic, funny, and insightful *Brilliant Traces* - the ability to merge two characters who are seemingly infinitely diverging.

But of course, it is the actors who must breathe life into these characters and transport us to a new reality, and they do not disappoint. Sylvie Drapeau, who plays a splendid Rosannah, trained at the National Theatre School of Canada has received rave reviews for her work.

Luc Picard, who plays Henry, had worked with Drapeau in last year's production of *Mademoiselle Julie* at the Theatre du Rideau Vert and continues what

seems a promising career by this convincing performance.

Yes, the chemistry between Drapeau and Picard continues.

Set designer Daniel Castonguay illustrates the prevailing themes by his exaggeration of angles and experimentation with foreground/ background misproportioning in designing the cabin where, incidentally, the entire play is performed.

What may have easily lent itself to four walls of inescapable boredom, actually serves to pull the audience's collective eye right into the cabin. And with the fierce wailing winds and blowing snow, Castonguay relays the ubiquitous coldness. That same coldness we find in both Rosannah and Henry.

Director Pierre Bernard and artistic director Nathalie Bonjour have combined their efforts to create an illustrious production with an unusual twist.

Not only is the play running in both official languages but the same actors are used in both performances. While this is certainly a commendable move, the detectable French accents of the Québécois actors do, at times, sway from the believability of the play.

Nevertheless, the goal is achieved as the audience, taken on a journey of wild euphoria, manages to find the Rosannah and Henry in themselves.

Brilliant Traces continues to play until March 17 in English and from March 19th - 24th in French. For tickets, contact the Saidye Bronfman Centre for the Arts at 5170, de la Côte Sainte-Catherine, (514) 739-7944/739-4816.

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- Dorothy Henault - Producer, "Not a Love Story"
- Berkley Kate - Professor of Communications, McGill
- Emru Townsend - Pornography researcher
- Tom Waugh - Professor of Cinema, Concordia

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Free from Hollywood, Free at Last.

print Donald Lyons • Independent Visions

BY RUMBI KATEDZA

Some of the most innovative films today are being produced far from the constraints of big Hollywood studios. Independent filmmakers are using new ideas and techniques to present issues that have been marginalized. Issues of race, class and sexual orientation, among other things, are being brought to big screens by these filmmakers.

In *Independent Visions*, film critic, Donald Lyons, surveys fiction features that have emerged out of the United States and Canada in recent years. Lyons has attempted to touch on several filmmakers and their work.

While he himself admits that his selection is not exhaustive, it is somewhat representative of contemporary American independent film. As is usually the case, many female filmmakers seem to have been left out.

The filmmakers come from varied backgrounds. Some went

to film school, some didn't. Some have gone on to be co-opted by big studios, most haven't.

In his book, Lyons separates his survey geographically. He begins with filmmakers from New York and the Northeast, goes on to the Midwest, to California and then to the Northwest and Canada (he touches on a whole lot of Canadian filmmakers. Big deal!)

A final chapter deals with those films that are seen as using special "dialects" or artistic forms, like Julie Dash's *Daughters of the Dust*.

Lyons is vivid in his descriptions of situations and scenes from movies. His best work can be seen in the chapters in which he takes the reader on a tour of specific cities.

Through the films of Spike "She's Gotta Have It" Lee, Ernest Dickerson (Juice) and Leslie Harris (Just Another Girl on the I.R.T.), Brooklyn is brought into your

room. Then we bop over to Los Angeles to hang out in the movies of John Singleton (Boyz in the Hood), Gregg Araki (The Living Dead) and Quentin Tarantino (Reservoir Dogs).

The author's occupation says something about what you can expect out of this book. It runs like a 328 page string of film reviews, with the occasional critical essay tossed in. If you have seen any of the movies that the author is referring to, then that's a plus and it can get pretty exciting.

On the other hand, however, if you're on the other side of the spectrum, go out and watch a couple of movies before you pick this one up.

The book comes complete with a full roster of winners of the Independent Spirit Awards (the "independent Oscars"), as well as a filmography of directors including Allison Anders, David Cronenberg, Tamra Davis, Jim Jarmusch and John Sayles.

I would say that this text is the new guide to independent filmmaking...for now.

Wagner and proto-Nazi culture

BY ANNA WERRIN

By suppressing the proto-Nazi content of Richard Wagner's works, Germany seems to display an inability to properly mourn and come to terms with its past, says Wagner's great grandson.

On February 28, Dr. Gottfried Wagner, multimedia director, musicologist, founder of the Post-Holocaust Dialogue Group, and great grandson of the famous German composer Richard Wagner, spoke at Redpath Hall about Wagner's anti-semitism and its cultural ramifications in Germany.

Dr. Wagner explained that his reason for lecturing on this topic is to shed light upon the enormous role that Richard Wagner played in creating the Aryan cultural aesthetic which

culminated in Hitler's "Final Solution" — the Holocaust. Dr. Wagner maintains that Richard Wagner's anti-semitism is still suppressed in Germany today resulting in the distortion of history.

According to Dr. Wagner, Richard Wagner believed that "the Jews represented the financial and moral doctrines which suffocate mankind".

Highly influenced by socialist thought, Wagner perceived Jesus to be the archetypal socialist figure liberating humanity from the "sinful" Jewish institutions of marriage and property, thereby allowing the triumph of social and sexual freedom.

Anti-Jewish metaphors are apparent in the themes of Wagner's Germanic mythological sagas. Through these myths the "Germanic man" emerges after

achieving artistic and social revolt against his oppressors embodied by the Jews.

Wagner's use of German mythology in his operas developed as a cultural model for German nationalism. The principle missionary of his "Church of Art" was Adolf Hitler who inspired by Wagner's "Germanic Man" went on to make this theory the backbone of Nazi cultural propaganda and the Aryan aesthetic.

Accompanying the anti-semitic themes in his operas, Wagner was a prolific writer of artistic essays and pamphlets which contained an even more overt anti-semitism. In his 1850 publication of "Jews and Music", Wagner discussed the inability of Jews to produce art though they control it through their capitalistic nature.

According to Dr. Wagner, it is ironic that Wagner denies the cultural creativity of the Jewish 19th century composers, Meyerbeer, Mendelssohn, and Heine, considering that Wagner's work was strongly influenced if not dependent upon theirs. To compensate for this inconsistency, Wagner over-exaggerated his influences from ethnically German composers such as Beethoven.

Throughout the 1860's and 70's, Wagner's anti-semitism evolved with the production of more essays integrating Gobiner's theories of the biological inferiority of the Jews. He proclaimed that the most intimate shame of existence, the Jews, must be overcome to reach the vision of a great Germany.

Thus, according to Wagner, a great Germany is a Jew-free

Germany. This statement is the haunting prelude to Hitler's "Final Solution" — the annihilation of the Jews which would yield the Germanic man's triumph.

Dr. Wagner expressed his concern with the modern day consequences of Germany's exaltation of Wagner. He criticized the Bayreuth music festival, which pays tribute to Wagner every year, for claiming to have broken from its past Nazi affiliations, while featuring Wagner's works without any acknowledgment of the anti-semitic fervor which fueled his art.

Consequently, Dr. Wagner has been ex-communicated from his family, and is now a target for Neo-Nazi skinhead groups.

Apparently, Dr. Wagner's efforts to expose an ugly truth are not appreciated by the guilty parties.

We invite our readers to answer this survey. Let us know what you're thinking!

1. Are you
☐ a full-time student
☐ a part-time student
☐ a faculty member
☐ a non-academic staff member
☐ not associated with McGill

2. What is your program/year/occupation?
 _____ / _____ / _____

3. Are you
☐ anglophone ☐ francophone ☐ allophone

4. Age: _____

5. Sex: _____

6. How often do you read the Daily?

a) How often do you read the news editions (published Monday and Wednesday)?

- ☐ twice a week
☐ once a week
☐ once a month or more
☐ very rarely
☐ never

b) How often do you read the Daily Français edition (published Tuesdays)?

- ☐ every week
☐ once a month or more
☐ very rarely
☐ never

c) How often do you read the Culture edition (published Thursdays)?

- ☐ every week
☐ once a month or more
☐ very rarely
☐ never

d) How often do you read the following sections?

- | | |
|------------------------------------|------------------------------------|
| editorials/comments | classifieds |
| ☐ always | ☐ always |
| ☐ sometimes | ☐ sometimes |
| ☐ rarely | ☐ rarely |
| ☐ never | ☐ never |

- | | |
|------------------------------------|------------------------------------|
| letters/hyde parks | events listings |
| ☐ always | ☐ always |
| ☐ sometimes | ☐ sometimes |
| ☐ rarely | ☐ rarely |
| ☐ never | ☐ never |

7. Would you like to see more or less of the following in the Daily?

- student politics news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- McGill news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- city news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- national news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- provincial news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- international news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- education news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Women's news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Lesbian, Gay, Bisexual, Queer news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Science news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Anti-racism news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Disabled news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Sports news
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- music reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- movie reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- book reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- art reviews
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- humour
☐ more
☐ less
☐ fine the way it is now
☐ don't care

- Special Issues (for example: Black History month, Women's week, etc.)
☐ more
☐ less
☐ fine the way it is now
☐ don't care

8. What do you think of the "look" of the paper?

- ☐ Love it
☐ Like it
☐ dislike it
☐ Hate it
☐ Don't care

9. Do you agree with the following statements:

a) "The Daily is a good thing to have on campus."

- ☐ Agree strongly
☐ Agree somewhat
☐ no opinion
☐ Disagree somewhat
☐ Disagree strongly

b) "The Daily does a good job"

- ☐ Agree strongly
☐ Agree somewhat
☐ no opinion
☐ Disagree somewhat
☐ Disagree strongly

10. What other campus publications do you read? How often?

11. Do you work?

- ☐ part-time ☐ full-time

12. Do you use coupons/promotional items advertized in the Daily?

- ☐ often ☐ rarely ☐ never

13. What bars/pubs/restaurants/clubs/etc. do you frequent?

14. At what location do you usually pick up the paper?

WIN TICKETS!

Anyone who returns a completed survey to the Daily office will be eligible to win tickets to the Third Annual Just For Laughs Improv Tournament on Wednesday, March 16th at 20h00 at Club Soda. Winners of the draw will appear in the Daily Monday, March 14.

(Please fill out information below to win.)

Name: _____

Address: _____

Phone number: _____

Additional comments/suggestions (use another sheet if necessary)

Please return completed surveys to the Daily offices, Shatner Building, 3480 McTavish, room B-03, H3A 1X9 or fax them at 398-8318.

He's here, he's queer, get used to it

BY PUELO DIER

Since the early eighties Ian Stephens has been at the forefront of the Montréal anglophone cultural community. He is part poet, singer, activist, home body and all queer.

In an age where we are inundated with musical fluff Stephens' raw and engaging lyrics glorifying the sinister side of life is refreshing and needed. His words web stories together of disjointed imagery. Stephen's lazy phrasing is reminiscent of Lou Reed.

Wining Dining Drilling — Ian Stephens, produced by Kevin Komoda of Brave New Waves fame and released by local indie label En Guard Records, is a mixture of spoken word and melodic rock reminiscent of the early eighties. The work displays a humour that is bleak and challenging.

"I am interested in provoking people, I'm not interested in just entertaining people. I want to do work that is important," said Stephens.

Stephens first made his mark with the band Red Shift over a decade ago. During that time he also joined the band DAF (Disappointed a Few People). Influenced by the sounds of Joy Division, DAF were known for their haunting lyrics and Stephens' wildly dramatic performances.

For a time they played at popular local events and released a full length album in Europe by the Belgian Label "Play it again Sam". By the time they had managed to break in a market the band broke up.

Exhausted from his double duty with two bands Stephens took some time to travel to Europe where he performed his spoken word material in the coffee houses of Amsterdam. He went from Amsterdam to New



Ian Stephens, Montréal activist and playwright

York where he again performed his poetry.

Soon after he went to Toronto's Buddies in Bad Times Theatre where his one man show "Fat and Assorted Crap" received critical attention.

The CD *Wining, Dining, Drilling* was also a public coming out. Although he never hid his sexuality while performing with his previous bands, this album certainly put his queerness up front and center. With "Queer in America", one of the finest songs written about queer reality in the 90's Stephens is forging new ground in a music industry fraught with homophobia.

Queer is a label Stephens is completely at home with having used the word long before it became fashionable. "I never really identified with the gay community. I was never into disco," he said.

Wining Dining Drilling was a labour of love that took nearly two years to complete. While working on the C.D. Stephens found out he was HIV-positive. "I went to get the test because I was curious, not because I thought there was something wrong. It was really a shock," Stephens said.

"It's a two handed thing. On the one hand I am inspired to do

things and on the other it is an awful weight to carry. Some days are harder than others."

A recent stay in the hospital has taught Stephens people have compassion. "The doctors and nurses were all very supportive. My family have been very giving and understanding."

"I have had to make some life adjustments, I've had a change of focus. Being HIV-positive, your life changes. They are constantly taking blood tests and monitoring you. You just have to deal with it and take care of yourself."

The last two years has seen Ian Stephens contribute prose for the book "Queeries" an anthology of Canadian gay fiction published by "Arsenal Pulp Press" in Vancouver. He has also volunteered his time with the activist group ACT-UP (AIDS coalition to unleash power) and has been an invited guest for various readings around town.

This fall Stephens plans to tour the U.S. to perform some of the work from *Wining Dining Drilling*. Muses' Co. Publications will be distributing a book of his prose some time next year.

Wining Dining Drilling is available at L'Androgyne and Cheap Thrills.

Crossing the line of boredom

print

Caryl Phillips • *Crossing the River*

BY GAIL BELVETT

I tried, I really tried. I wanted to like this book. Every time I would open it, I'd become extremely bored, restless, and impatient. The end result would always be a nap.

I thought that any self-respecting novel should reveal its plot after about forty pages. Not this one — page 60 came (and went) and I was still in the dark as to what this book was about. I really tried, though, I really did.

Well, first the necessary information. The book is entitled *Crossing the River*, and it is written by Caryl Phillips. Phillips was born in St. Kitts, raised in Leeds and educated at Oxford.

The three main characters in this novel are Nash, Martha, and Travis. Nash is sent by his master to Liberia to "civilize" the heathens that live there. Both Martha's husband and children have

been sold away, so she has to make a new life for herself in America's harsh interior.

Travis is an American GI who was fooled by the seeming acceptance of Black people by the English, and stayed on to make a better life for himself and his half-English son.

These stories are presented in such a clichéd manner that the entire book becomes rather predictable. Phillips had neither the historical background of the likes of Michener or Jakes, nor the storytelling ability to make these otherwise common tales unique.

The book takes too long to get started, because too much time is devoted to correspondence between Nash and his master back in America. I mean, the gist of Nash's story is that he was sent to Liberia, along with many other slaves who were giv-

en the option to return to their homeland. Nash's master is in full support of this action, but (surprisingly) doesn't make good on his promise to Nash — which was to support Nash and his family while they were in Liberia.

Simple, right?

Then please tell me why Phillips had to devote a good third of this novel to get that across to us? The results are: bored readers, wasted paper, and more importantly, an incomplete development of the other characters' stories.

The sad thing about this whole affair is that Phillips is an award winning author (he won the Martin Luther King Book award for one of his previous works), but then again we all know that one good book doesn't guarantee a lifetime of masterpieces. I will finish this review of a clichéd book with a cliché of my own — wait until this book comes out on video.

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Hillel Jewish Campus Centre

This Week at Hillel

TODAY:

- Jewish Women's Unique Perspective
Guest Speaker: Arna Poupko, Judaic consultant, Federation CJA, 4 PM. Men Welcome.
- Hillel Ness Café: A Night in the Spotlight... music, poetry, comedy, fire-eating, lion-taming, etc.
Cost: \$2 (includes light refreshments). 8 PM

FRIDAY:

- Panel discussion with Dr. Clovis Maksoud, former Arab League Ambassador to the U.N. and U.S. and Dr. Avraham Diskin, Hebrew University, Jerusalem.
Topic: Religion, Conflict and Cooperation in the Middle East and Beyond. Leacock 232, 11 AM.

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MARCH ON IN BLACK



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MONDAY MARCH 14 8:30PM

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pre st-paddy's day pogues party

THE POGUES



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Real life tunes

Faith Nolan's folk sings to real people

BY PAT HAREWOOD

Folk music, y'know, the kind that moves you, blues you, that's what singer-songwriter Faith Nolan has been playing since she was a child.

Born in Africville, the Nova Scotian Black community which was forcefully evicted in 1969, Nolan moved to Toronto with her family at an early age.

Growing up in a musical family made it easy for her to learn how to play the guitar. And although she says she learnt a lot by watching others play (sneaking into bars as an 11 year old and the like) for the most part, she just taught herself.

"This guy showed me the E-chords which remain my favourite but the rest I just looked in the book," said Nolan.

A fusion of bluesy folk with a hint of jazz, Nolan's musical style is rooted in the tradition of musicians such as Bessie Smith, Nina Simone and Billie Holiday. Her lyrics however, stem from

her life experiences as a black, lesbian, "working class" Nova Scotian woman.

"On most of the albums, most of the songs are historically true or they are actually people that I know and things that have actually happened to them. So, in a sense, it's kind of like a diary," said Nolan.

Her second album *Africville* grapples with the complete injustice in the uprooting of her Black community, Africville (living in a former slave colony) and what was once one of the oldest Black communities in Nova Scotia.

Nolan grew up in Toronto with the children from Africville, many of whom moved with their families to Toronto after they had been dispossessed of their land. Many of their stories appear on the album, but Nolan also had to use other resource materials.

While many would describe her

as a "political activist" for her socially conscious lyrics and her effort to document the history of Black people in Canada, Nolan perceives herself as simply dealing with real life.

"These are issues. These are not issues that I picked up on in sympathy. These are issues that I live," said Nolan.

And although she admits that she cannot be an expert in everyone's oppression, she is able to see the connection between issues that affect her and other people.

"Once you understand poverty, your own poverty, it's easy to understand the situation of the Palestinians, and the Israeli government, it's easy then to understand what happens in South Africa, where you have the white Afrikaners and the poor Blacks. It's easy to understand what's going on in the world," said Nolan.

At present, Nolan has released

four albums and would like to continue producing but states a lack of market for "her type of music". This means it is more difficult for her to get contracts.

But Nolan is keeping herself busy. She recently starred in Dionne Brand's *A Long Time Coming*, a documentary on the lives of Nolan and Black lesbian artist Grace Channer. In Toronto, she is directing a choral type group of Black women who call themselves The Freedom singers.

And she continues to perform and give workshops, geared to exposing students to Black history and of course to the people's music that is folk.

To wrap up women's week, Shakti and the Woman's union will host a dance featuring Faith Nolan. Tickets are \$5 in advance and \$4 at the door. For more information, call the Women's Union at 398-6823.



Canadian feminist Faith Nolan



DAILY PHOTO BY BAIBA BLIKS

The Oka crisis did not happen in 1990. It's been almost three centuries since Canada stole the land at Oka from the Mohawks.

Alanis Obomsawin's award-winning film *Kanehsatake: 270 Years of Resistance* addresses the years of injustice which preceded the July confrontation at Oka in 1990. Obomsawin was taking questions yesterday at the Moot court after a screening of her film.

events

... continued from page 2

(adult, door). \$6 (under 12, advance). \$8 (under 12, door). Info: Anita at 696-4911.

Monday, March 14

Benefit for Angola at Club Balatou, 22h. 4372 St-Laurent Blvd. \$5 door, \$3 advance, (for advance tickets, call 398-6815). All proceeds will go to war amputees in Angola.

All Walksafe volunteers: General Elections and our Constitutional referendum will be held on Monday, March 14 at 7pm, FDA auditorium. Be sure to cast your vote!

Wednesday, March 16

Lecture: "Sustainable Development in the Canadian Arctic: Cooperation or Conflict?" McGill Faculty of Law, Room 200, New Chancellor Day Hall, 3644 Peel Street at 12:30pm.

Amnesty International presents: Dr. Francis T. Seow, speaking on *The Janus Face of Singapore: A Study in Contrasts*. 13-14pm Rm. 203, New Chancellor Day Hall.

Saturday, March 19

Caribbean Students' Society presents its annual Culture Show: *Making Waves*. 6:30pm at Riverside Park, Academy, 8300 George St., Lasalle. Tickets available at Caribbean Curry House, Mike's Discount Records, Rhona's Beauty, Onyx Beauty, Punjab Foods, Caribec and Rm. 412 in the McGill Union Building. For more Info: 938-1382.

Caribbean Society of McGill presents: Culture Show party! Union Building Rm. 310. Doors open at 9:30pm. Admission free with Culture Show ticket stub. (Tickets available in Union Rm. 412-\$4 advance, \$9 door or \$2 members, \$3, non-members)

General Announcements

McGill Student Film & Video Festival is accepting any and all VHS and film format submissions. Held on April 7-8 the festival is an amazing place to present your work! Submissions accepted in English Department office until March 31. For more info: Allison 284-3630, or Malve 284-1996.

Antigone, presented by Hand-to-Mouth Productions will be performed March 17-26 at Geordie Theatre, 4001 Berri St. at 20h or 14h. Info: 939-0310.

Submit your favourite nutritious recipes for **Nutrition Week** and we will prepare them. Prizes! Submit in kiosk at Shatner or Health Services before March 17.

Food Drive for the Good Shepherd Community Centre this week. Boxes placed in McLennan-Redpath library, Leacock, Arts and Shatner Buildings. The theme is: "Development Begins at Home" Bringing a can of food is one way to help. Drive held until Friday, March 18. This weekend

Ho-Down at the Daily. Swing your partner 'round and bring 'em on down. Daily Staff Meeting 5:30 Rm. B-03. Y'all Come Back Now, Ya' Hear?

SINCE 1911
Vol. 83 No. 78

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MCGILL DAILY CULTURE

Sexism in Hollyrock



Joan Crawford scrubs the floors of Hollywood. The Home of the Stars has never given women equal pay or equal recognition.

Industry steps on women who walk the starry mile

BY LUCY ATKINSON

Okay, call me crazy, but I have this dream, and because of this wacky dream of mine, I still fork out \$8 to see a movie. Every time I go to the cinema I hope that the movie I'll be seeing will have "strong female characters" and the women in it won't just be there because she's going out with the male lead or because she's a sexual maniac killing everyone in her path with an icepick.

The sad part about women's portrayal in film is that what we see on the screen is not just make-believe, but an indicator of what goes on behind the scenes. The film-making industry is definitely a male dominated business.

In 1989, women were performing only 29 per cent of all the roles in feature films. And to add insult to injury they were getting paid about 40 to 60 per cent of what male actors made. This discrepancy in wages begins at age 10.

Meryl Streep comments in *People* that from "birth through age nine, a girl can make a pretty fair living." In Canada, only 29 per cent of the total number of producers are women, and a depressingly low 16 per cent of all directors are of the female persuasion.

The film industry wasn't always like this, though. Women had an almost equal footing with their male counterparts in the silent film era, when movie-making was an artform and not a multibillion dollar industry.

There were plenty of female players who left important legacies to the filmworld, even more important than *Pretty Woman* and *Basic Instinct*.

Mary Pickford, "America's Sweetheart" had a shrewd business mind

Lois Weber produced films with serious political themes, ranging from capital punishment to birth control. In 1918 she was earning \$5000 a week (one of the top salaries by Hollywood standards) and founded her own production company.

movement of the 1970's that the movie-making industry took notice of the misrepresented and overlooked majority of their viewing audience: women. Until this point female roles were relegated to the position of girlfriend or housewife. But with the third wave of feminism, characters came along that "had it all: men, careers and families," as feminist film critic Marsha McCreadie put it.

In fact, 1977 was proclaimed "the year of the woman's film". The *New York Times* announced that after "long neglect, Hollywood is fascinated with women—their careers, their individual destinies, their relationships with each other and their passions." Wasn't that sweet of them?

And it's true that the position of women in that patriarchal, phallogocentric, corporate dream machine called Hollywood did improve. Slightly. There were movies like *Julia* and *Silkwood* where women weren't portrayed as weak, secondary characters, but as independent individuals.

However, these types of movies were few and far between. Top actors like Jane Fonda were lucky to make a film a year. And if you weren't young, white and photogenic, there was no place for you in Hollywood. If cast at all, women of colour, lesbians and bisexuals were given roles that perpetuated the accepted stereotypes of the day.

Black women were relegated to playing either "Mammies" with no erotic life or sexuality of their own, or they were sex objects like Josephine Baker and Eartha Kitt.

Hollywood portrayed Latin American women as feisty, hot-blooded, quick-tempered and passionate, like the "Spanish Spitfire" Rita Moreno.

On the other hand, Asian women were portrayed as submissive, obedient and docile.

Lesbians and bisexuals have long been the subject of homophobic films. Dykes are seen as butchy, villainous women who just haven't met the right man yet. *Basic Instinct* sums it up much better than I ever could.

In an industry run by the privileged class, these two-dimensional stereotypes will persist. Hollywood just loves to pigeon-hole people and groups. The pale male executives who make all the decisions will continue to limit the power and control of women in the movie making industry.

All is not lost however, as long as small and independent studios continue to exist. More often than not these studios are the saving grace of the motion picture world.

New films like *Ruby In Paradise*, in which a woman asserts her own independence, are proof that movies can be both entertaining and also provide a strong portrayal of a woman. They also keep me dishing out my eight bucks.

and complete control over her career. At the peak of her acting career in 1919 she co-founded United Artists Studio with Charlie Chaplin.

Anne Bauchens, originally a studio secretary, went on to become Cecil B. DeMille's chief film editor.

Lois Weber produced films with serious political themes, ranging from capital punishment to birth control. In 1918 she was earning \$5000 a week (one of the top salaries by Hollywood standards) and founded her own production company.

Anita Loos was a prolific script writer who had written over 200 scripts in her lifetime, more than 100 of which were sold to D.W. Griffiths' studio.

However the situation was rapidly changing. In 1920, film-making had become America's fourth largest industry. It continued to grow in the 30's and 40's during Hollywood's Golden Age. But this growth in production was not matched by a similar growth in the number of employed women.

In fact the opposite was true. Women were pushed to the margins where they held the traditionally female positions of editor and scriptwriter.

There were virtually no women directors, and the chances of becoming a producer were slim. During the 1930's there was only one well-paid female director: Dorothy Arzner. Between 1927 and 1943 she directed 17 successful feature films. Unfortunately, Arzner was one of a series of token women directors.

It was not until the women's



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Grab an eyeful of STATIK, CKUT's ever expanding programme guide! In this edition: a graphic history of the Belgo building; "The Black Bloc" with peices on trumpet player Shake Kean, the changing image of women in rap, and the history of Soul in Montréal; an interview with Wayne Koestenbaum, author of *The Queen's Throat: Homosexuality and the Mystery of Desire*; the user's guide to getting a radio fix in cyberspace; a special section on SEX and radio, and of course, a guide to CKUT's on-air programming. To get a copy, drop by the station in the basement of the Shatner Building, room B15.

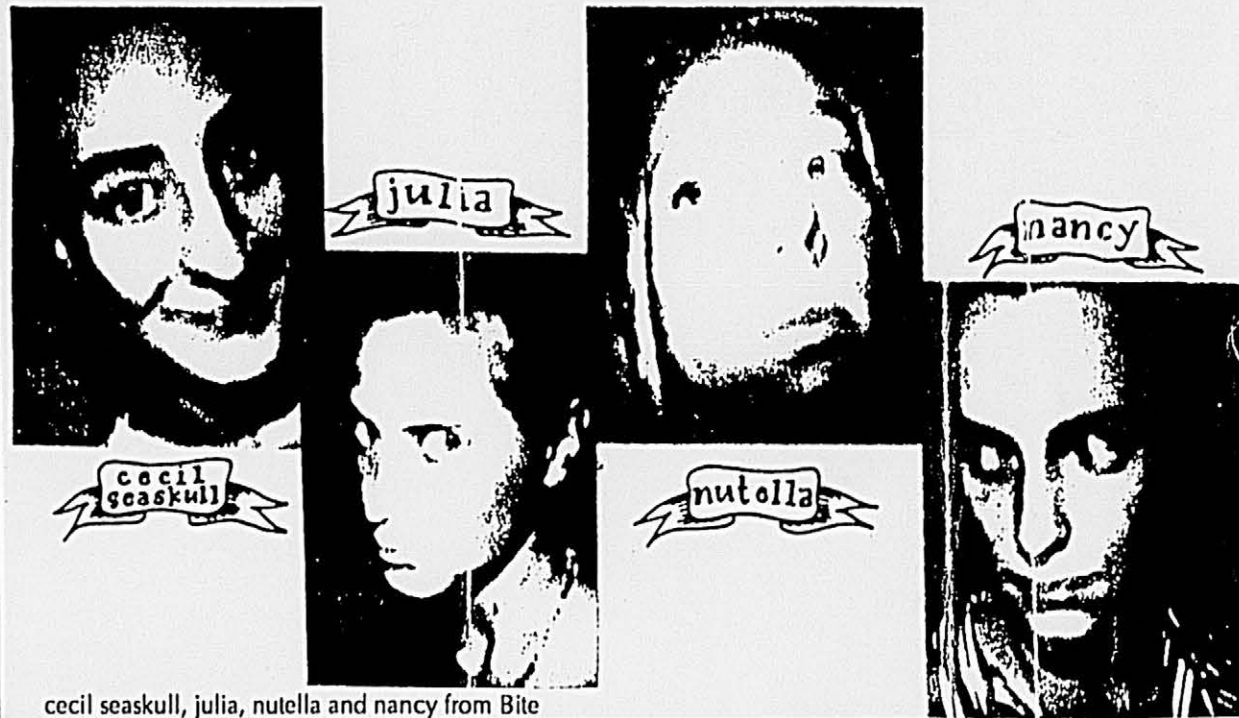
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That's how much **Québec Public Interest Research Group** receives per semester from each McGill student. With this money, we are able to fund student initiatives in social change and environmental activism.

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cecil seaskull, julia, nutella and nancy from Bite

Femmecore Galore

BY ILANA KRONICK

Born out of the Riot Grrrls movement is a punk rock generation like never before. Firmly established on the indie circuit, Femme Punk has revolutionized hardcore. The standard male punk rock outfit had left a trite, outdated project in need of female infusion.

A timely accomplishment, this female invasion comes about in an era of indie resurgence where non-exclusive and indiscriminate principles are held high.

Thanks to its accessibility, women's punk bands (and punk bands with women) have gained a gender-neutral recognition strictly attributable to the original and refreshing vibes they're injecting into modern hardcore.

For many femmecore bands, punk rock's invigorating, reverberating guitar noise, pummeling bass, high speed drums and fuck-you attitude provides a perfect outlet for a rude, crude and unabashed expression of feminist angst. A frustration seemingly aimed at the

misogynist cockrock of yesterday, it comes across as a confrontational rebuttal to the sexist sounds of the seventies. In some cases, this attack is implied with a meant-to-shock mention of clitoris and menstruation.

But the really vicious assault, more aligned to a punk rock vein, is left to extremist 'cuntcore' bands. Taking the prescribed role of sex-object and fueling it with enough unbridled naughtiness to choke a pimp, their approach hints at a sexually depraved version of classic feminist mimicry. The perversion is excessive and the vulgarity is overwhelming but the effect is powerful in its evocation of offence.

More than a vixenish feminist channel though, Femme Punk's music is a statement in itself. Acknowledging women as hardcore musicians, it identifies them as an active part of the underground scene.

This novelty has garnered due attention. Riding on the

hype, bad girls from all over are jumping on the bandwagon. In fact, femmecore is so prevalent it seems as though everyone and their sister are forming or joining bands. Unskilled musicians are taking the stage, intent on getting their stake a movement they can call their own.

Where talented women rockers deserve the credit they receive (PJ Harvey is exquisite), amateurish femmecore bands such as Bite and Krevass, though barely competent, are patronizingly deemed good. And when the musicianship is so basic it can't even be so classified, their elementary efforts are called creative.

This is dangerous. For taking advantage of their new space, these inexperienced female musicians set themselves up for preferential treatment. Furthermore, by breeding mediocrity, they risk undermining the integrity of contemporary punk rock — that same integrity that granted an equal opportunity for women in hardcore.

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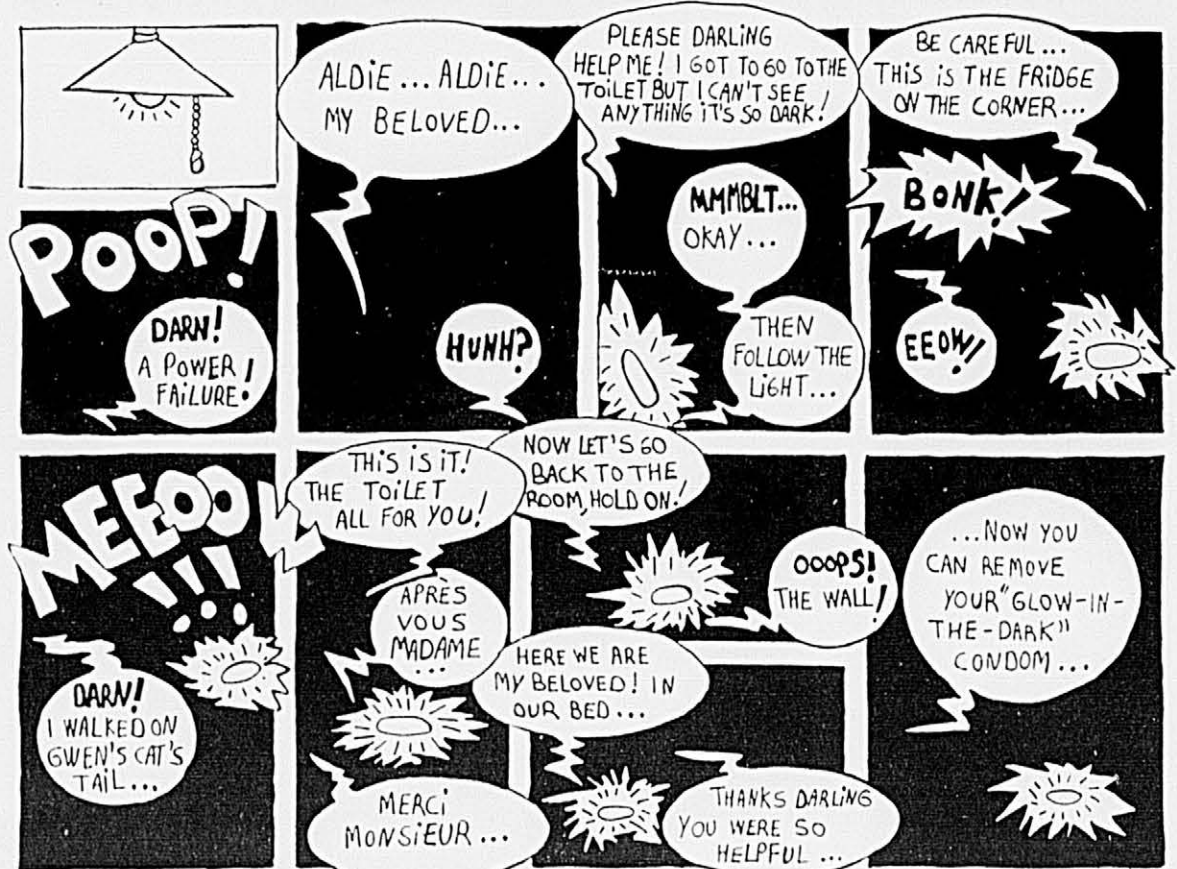
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Comic Strip

by Jane Tremblay



Women, Slavery and Resistance

Part two of a interview with Prof. Hilary Beckles

BY DAVID AUSTIN

The following is the second half of an interview with Dr. Hilary Beckles. In this half he starts by recounting the story of a female Barbadian slave who made her way to South Africa and became a leader amongst the Zulus.

Prof. Hilary Beckles: Sarah Gill launched a major campaign in Barbados saying that slavery and Christianity are not compatible and that you cannot be a slave-owner and a Christian. She was saying that slavery must be abolished because the colony has become a Christian colony and black people have become Christians through the process of missionary education and therefore slaves themselves should not submit to slavery.

So not only is asking slave-owners to emancipate their slaves but she is calling upon slaves not to recognize their own enslavement and stand against it because, as Christians, they must not subject themselves to tyranny. She was calling for revolution and bringing Christianity into its liberation stage.

For a number of years she was up and around, speaking to slaves and speaking to whites and building a revolutionary theology through these Methodist concepts of Christianity. She was driven out of Barbados and her house was burnt, she was persecuted and she fled for her life.

She appears in South Africa and I must say that the records show that she went into South Africa and became one of the revolutionary leaders in the Zulu movement and, spent many years in the thirties and forties fighting with the Zulus against the Boers.

This, of course indicates the extreme ideological strength of this woman, that her struggle was not only Caribbean, it was also of African people everywhere. Sarah Gill became one of the leading early revolutionaries of the Southern African movement and her Caribbean experience was the foundation upon which she started.

Taking into consideration the active role that women played in slave society is it possible to argue that Caribbean women have taken steps backwards in some ways since slavery?

There is a lot of truth in that. There was no view of the slave women as a lesser species. There is no view of the female as a feeble, gentler kind. A slave was a slave and they expected the same labour and they offered the same nutritional returns and there was that policy of equality of the sexes in slave owners policies.

From that point of view slavery encouraged equal opportunity and attitudes. With emancipation, however, there was an opportunity for the first time for black men to impose a patriarchal view on black women. There was a need to



The emancipation offered an opportunity to reconstruct and reconstitute the black family. Black men now had the opportunity to impose patriarchal authority on women and children.

reconstruct the black family after emancipation [because] during slavery children were being sold around the colonies, families were separated by the market economy.

The emancipation offered an opportunity to reconstruct and reconstitute the black family. Black men now had the

opportunity to impose patriarchal authority on women and children. So yes, you can say that in the post-slavery period there was a retreat of women into the domestic circumstance and, therefore the subjection to the male view.

By the end of the 19th century it had panned out, the family was now reconstituted and we saw the rise of women out of that process. By the twenties - we saw it in the Garvey movement, in the socialist movement, and in the nationalist movement - women had now come into the fore.

The conclusion that can be drawn from all of this is that by negating the leadership potential of women, by in fact not promoting the contribution of women to nation building and to black liberation, we are in fact removing a principle resource that we need to go forward.

Is that the situation that we have now in the Caribbean?

I think this is where we [are] at and we are now finding this in a number of areas. In the university, for example, we are not getting the kinds of progress, at the level of professors and senior administrators, that we want to see. Women are doing very well in the undergraduate programs but are not getting the movement forward.

We find this problem also in the area of entrepreneurship. We are, in fact, moving against the time in trying to rapidly build an entrepreneur class, develop our material environment, create jobs and so on.

And again the public view seems to be that we need to target young men especially for this entry into the market economy to liberate our resources and create the kind of resources that we need, as well as the material wealth.

But it is only in the black women that we find this historical background. Because as early as in the slave period and the post-slavery period it was the black women, coming out of the black civilizations and the culture of that, that were in the vanguard of struggle for the involvement in the economy.

So that our market economy in the Caribbean has always been dominated by women and these were the women that bought and sold and in whom the culture of exchange and transaction were vested. And, therefore it is the women we should be looking for; with that historical background of knowing what it is like to go to the market, of knowing the exchange of commodities and having an attitude of trading. That's the community you should target in search for this entrepreneurship.

But again, because men do control the formal structures of government, they do not see the need to target that community. I have been trying to encourage them to look at the history and see how it can be used for futuristic policies.

Fertility Drug Responsible for "Mad Cow" disease

A fertility drug which has been linked to the fatal Creutzfeldt Jakob Disease (CJD) has been pulled from pharmacists shelves. The drug, derived from the pituitary glands of human

corpses, was given to British women till recently.

The drug was linked to the equivalent of 'Mad Cow' Disease as early as 1985. Though it was eventually taken off the shelf, the women who may have been given the drug were not alerted by the Ministry of Health until September 1993.

A telephone hotline was set up to tell women if they have been infected, but misplaced records and bureaucratic mishaps mean that many women still do not know if they received the fatal drug or the synthetic version of the same drug, which is harmless.

The drug was also sold in France till 1989. Today French women have the highest rate of CJD in the world. Serono, a multinational drug company who had invested heavily in the drug, continued to market it in Spain, Japan, and Brazil where it was promoted as the affordable alternative to its synthetic counterpart, which could help "patients with less buying power".

-The Spectator, 19 February 1994

Navy Brits barred from Gibraltar brothels

British sailors and airmen on their way to Bosnia will no longer be able to stop in Gibraltar to seek out prostitutes. Ninety per cent of Gibraltarians are Catholic, and a Roman Catholic Bishop has led the fight to stop the military men from supporting prostitution on the island.

He has also lead an effective informal ban on all pornography; *Playboy* and other similar publications are only sold at the airport. One sailor was quoted, after wolf-whistling at a Moroccan woman in a djellaba, "Where the f--- d'you have to go to get a f--- round here?"

-The Spectator, 19 February 1994

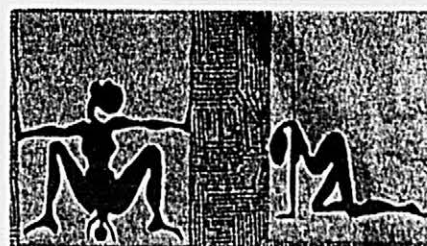
Party of the Erotic Left

Gioconda Belli along with other Nicaraguan leftist women have formed PIE — Party of the Erotic Left — in response to the marginalization of women's issues in the Sandanista Party. Belli writes, "They kept telling us that we had to put off talking about women's problems until we'd won the war, until the economy was back on its feet, until...whatever...By that time [early 1980s] we women had experienced a real loss of power."

"We'd led troops into battle, we'd done all sorts of things, and then as soon as the Sandinistas took office, we were displaced from the important posts. Our most important problems always seemed to be considered secondary."

-NACLA Report on the Americas

Worldwatch is compiled by Marie-Josée Johnston





Musician Jason Beck

Beck Flaunts Pop Chops

Jason Beck launches career, leaves McGill

BY JONATHAN GOLDMAN

This Saturday night at Gert's will be the final opportunity to see Jason Beck and his band perform on campus. The talented pianist and songwriter who has performed so many times over the last five years will be graduating in April. McGill students will be excused for seeing themselves as responsible for launching the local boy's career.

The ubiquitous Beck became known at McGill for composing two musicals (along with his brother Chris), 'The Nose of Polton Worth' and 'Rumbletown'. He then dabbled in classical music and movie soundtracks (in particular the jazzy score for the 1992 short film 'Isaac's Fable').

After covering much musical terrain in the past few years, he

now harbours the ambition of composing "the perfect three minute pop song".

His frequent Alley performances and leadership of a band for the last 14 months has resulted in a cassette, available at the show this Saturday night. Beck and his band recorded it last December in California, following the invitation by IRS records.

The cassette has a distinctly 70's feel, right down to the Sly-and-the-Family-Stone-style harmonies in the chorus of 'I Don't Blame You'. Certain tunes, (the first number 'Wake Up and Smell the Gunfire' comes to mind), recall the retro sensibilities of Lenny Kravitz. But Beck recoils from the word 'retro', saying that he made a conscious decision not to add a lot of studio effects that would have given the tape a campy feel (flanged vocals, wah-wah guitar etc.), and would have made his band's first effort seem like nothing but a bit of nostalgia.

Although the tunes rarely stray from the verse-chorus-bridge format, they show signs of a song-writing craft that Beck feels is missing in contemporary pop.

"They [contemporary songwriters] haven't got the songwriting chops that the Beatles and Motown people had," says Beck.

Although admitting that his musical training helps him in his songwriting, Beck has reservations about showing what he knows.

"I think that it's important not to throw around one's musical training in order to sound intentionally 'clever'."

Beck, who is completing a Faculty Program in music, lost interest in the stuffiness of the Composition and the Jazz departments, and delights in the animosity with which he is greeted by other more 'serious' music students.

"Playing to a crowd and having a big poster are perceived as a colossal sell-out. Most of my posters in the Music Building have been torn down or defaced."

But Beck also levels criticisms of his own at the Music Department in general, and at the Composition Program in particular.

"So-called serious composers have made it their goal to create something 'new' at all costs. And by consciously ignoring the stream of pop culture, they end up with museum pieces."

In fact, Pop music is Beck's favourite musical genre.

"I've discovered that Classical, Jazz and Pop all have their own hierarchies and insecurities. But Pop Music makes up for it with sheer energy and an unabashed accessibility."

But Beck has no illusions about the way things work in the world of Pop music. He is quite aware that rock musicians have their own distinctive brand of stuffiness: the disdain for musician-ship, the importance of image over quality, etc.

According to Beck, however, British audiences are more dis-

cerning than American when it comes to recognizing a good song, and seeing through the 'package'. He thinks this is why Crowded House has been steadily at the top of the British charts. This fact has made Beck consider moving to England one day, in order to pursue his career there.

"But first I'm going to play out of Toronto for a few years," he adds.

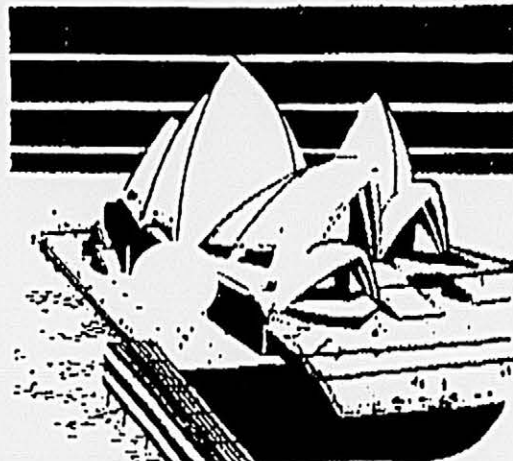
Beck's tape bears the name 'Sonny Beck', the name which he plans to use professionally. He admires the name's Jewish, slightly Borscht-belt feel. The beatnik, jazzy associations of the name also appeal to him.

Beck says that he writes the skeleton of the music (usually on the guitar rather than on the piano) before the words, and that the lyrics are always subordinate to the tune. "I would never print my lyrics in an album of mine," he vows.

And although the lyrics are not as profound as, say, The Wasteland is, it can at least be said that they don't sound sophomoric, and most importantly for Pop music, they don't make you cringe. The band's tape is a most successful first effort, and a fine complement to Jason's final effort on campus.

'Sonny Beck' will be performing with his band (John Fraboni, Arnold Ludvig and Simon Craig) this Saturday night March 12 at 8pm. Tickets are 4\$, and his cassette will be on sale at the show, also for 4\$.

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